

wolfgang amadeus mozart

REGINA COELI

k.276

for mixed chorus

edited by

william carlyle

plymouth music co., inc.

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FOR MIXED CHORUS AND PIANO

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WILLIAM CARLYLE

PM-102

1.50

PLYMOUTH MUSIC CO., INC.

170 N.E. 33rd Street
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REGINA COELI

For S.A.T.B. Chorus

wolfgang amadeus mozart

Ed. by William Carlyle

Allegro

Tutti

S. Re-gi-na coe - li, re-gi-na coe - li, re-gi-na coe - li, lae - ta - - - -

A. Re-gi-na coe - li, re-gi-na coe - li, re-gi-na coe - li, lae - ta - - - re, lae -

T. Re-gi-na coe - li, re-gi-na coe - li, re-gi-na coe - li, lae - ta - - - re, lae -

B. Re-gi-na coe - li, re-gi-na coe - li, re-gi-na coe - li, lae - ta - - - re, lae -

PIANO

Allegro

- re. Re-gi-na coe - li, lae - ta - - - re, lae -

ta - - - re, lae - ta - - re.

ta - re. Re-gi-na coe - li, lae - ta - re.

ta - re. Re - gi - na coe - li,

ta - - - re. Re - gi - na coe - li, lae - ta - re, re - gi - na, lae -

Re - gi - na coe - li, lae - ta - re, re - gi - na, lae - ta - re, re - gi - na,

Re - gi - na coe - li, lae - ta - re, re - gi - na, lae - ta - re, re - gi - na,

re - gi - na, lae - ta - re, re - gi - na, lae - ta - re, re - gi - na,

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 7/8 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and accompaniment. The second measure contains the second line. The third measure contains the third line. The score is written in black ink on a white background.

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece consists of 12 measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef. The sixth measure has a treble clef and a bass clef. The seventh measure has a treble clef and a bass clef. The eighth measure has a treble clef and a bass clef. The ninth measure has a treble clef and a bass clef. The tenth measure has a treble clef and a bass clef. The eleventh measure has a treble clef and a bass clef. The twelfth measure has a treble clef and a bass clef. The piece ends with a double bar line. The score is marked with a piano (p) dynamic. The score is marked with a trill (tr) in the eighth measure. The score is marked with a fermata in the eighth measure. The score is marked with a repeat sign in the eighth measure. The score is marked with a first ending bracket in the eighth measure. The score is marked with a second ending bracket in the eighth measure. The score is marked with a third ending bracket in the eighth measure. The score is marked with a fourth ending bracket in the eighth measure. The score is marked with a fifth ending bracket in the eighth measure. The score is marked with a sixth ending bracket in the eighth measure. The score is marked with a seventh ending bracket in the eighth measure. The score is marked with an eighth ending bracket in the eighth measure. The score is marked with a ninth ending bracket in the eighth measure. The score is marked with a tenth ending bracket in the eighth measure. The score is marked with an eleventh ending bracket in the eighth measure. The score is marked with a twelfth ending bracket in the eighth measure.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with eighth and sixteenth notes. The score is divided into three measures by vertical bar lines.

lae - ta - re, re - gi - na coe - li, lae - ta - re, lae - ta - re.
re - gi - na coe - li, re - gi - na coe - li, lae - ta - re.
gi - na, lae - ta - re.
re - gi - na, lae - ta - re.
Tutti
Al - le -

f Tutti
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
f Tutti
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
lu - ja, al - le - lu - ja, al - le - lu - ja,
f Tutti
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

p al - le - lu - ja, *p* al - le - lu - ja, *f* al - le - lu - ja, al -
p al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -
p al - le - lu - ja, *p* al - le - lu - ja, al - le - lu - ja,
p al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

le-lu - - - ja, al-le-lu - ja, al - - - le-lu -
le-lu - - - ja, al-le-lu - ja, al - - - le-lu -
al - - le-lu - ja, al - - le-lu - ja, al-le-lu -
al - - le-lu - - ja, al-le-lu - ja, al - - - le-lu -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part harmony, with the soprano and alto parts in the upper staves and the tenor and bass parts in the lower staves. The piano accompaniment is written for the right and left hands. The lyrics are "le-lu - - - ja, al-le-lu - ja, al - - - le-lu -" repeated across the staves.

ja, al - - - - - le-lu - ja.
ja. al - - - le-lu - ja.
ja, al-le-lu - ja.
ja, al - - - le-lu - ja.

The second system of the musical score continues the vocal and piano parts. The vocal parts continue the melody with the lyrics "ja, al - - - - - le-lu - ja." and "ja. al - - - le-lu - ja." The piano accompaniment provides harmonic support. The lyrics are "ja, al - - - - - le-lu - ja." repeated across the staves.

The third system of the musical score shows the continuation of the vocal and piano parts. The vocal parts are mostly empty, suggesting a rest or a change in the vocal line. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand. The lyrics are not visible in this system.

3

p Solo

Qui - a quem me - ru - i - sti, quem me - ru - i - sti por - ta - re, al - le - lu - ja,

f Tutti

Tutti Al - le -

Tutti Al -

Tutti *f* Al -

Al -

4

al - le - lu - ja;

lu - ja;

le - lu - ja.

le - lu - ja;

Solo *p*

Qui - a quem me - ru - i - sti, quem me - ru - i - sti por - ta -

4

Tutti

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

Tutti

f Tutti al - le - lu - ja, al - le - lu - ja.

re, Tutti al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja.

5

p Solo

Qui - a quem me - ru - i - sti, quem me - ru - i - sti por - ta - re,

p Solo

Qui - a quem me - ru - i - sti, quem me - ru - i - sti por - ta - re,

p Solo

Qui - a quem me - ru - i - sti por - ta - re, por - ta - re,

p Solo

Qui - a quem me - ru - i - sti, quem me - ru - i - sti por - ta - re,

5

Tutti f

al - le - lu - ja,

Tutti f

al - le - lu - ja,

f Tutti

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

f Tutti

al - le - lu - ja, al - le - lu - ja,

6

mf

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja. Re - sur - re - xit sic - ut

mf

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja. Re - sur - re - xit sic - ut

mf

lu - ja, al - le - lu - ja. Re - sur - re - xit sic - ut

mf

al - le - lu - ja, al - le - lu - ja. Re - sur - re - xit sic - ut

6

cresc.

di - xit, re - sur - re - xit sic - ut di - xit, al - le - lu - ja, al - le -

di - xit, re - sur - re - xit sic - ut di - xit, al - le - lu - ja, al - le -

di - xit, re - sur - re - xit sic - ut di - xit, al - le - lu - ja, al - le -

di - xit, re - sur - re - xit sic - ut di - xit, al - le - lu - ja,

cresc. *mf*

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

f

[7] *p* Solo

lu - ja, al - le - lu - ja. O - - - - ra,

lu - ja, al - le - lu - ja. *p* Solo O - - - - ra,

lu - ja, al - le - lu - ja. *p* Solo O - - - - ra,

lu - ja, al - le - lu - ja. *p* Solo O - - - - ra,

lu - ja, al - le - lu - ja. O - - - - ra,

[7] *p*

o - - - ra, o - ra pro no - bis, pro

o - - - ra, o - ra pro no - bis, pro

o - - - ra, o - ra pro no - bis, pro

o - - - ra, o - ra pro no - bis, pro

f Tutti
no - bis De - - - um. Al - le - lu - - - ja, al - le - lu - - -

f Tutti
no - bis De - - - um. Al - le - lu - - - ja, al - le - lu - - -

f Tutti
no - bis De - - - um. Al - le - lu - - - ja, al - le - lu - - -

f Tutti
no - bis De - - - um. Al - le - lu - - - ja, al - le - lu - - -

8
ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

p Solo
ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

8
ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

p Solo *f* Tutti

Re - gi - na coe - li, re - gi - na, lae - ta - re. Re -

gi - na coe - li, re - gi - na coe - li. *f* Tutti

p Solo *f* Tutti

Re - gi - na coe - li, re - gi - na, lae - ta - re. Re -

p Solo

Re - gi - na coe - li, re - gi - na, lae - ta - re.

gi - na, lae - ta - re, lae - ta - re.

f Tutti Solo *p*

Re - gi - na, re - gi - na, lae - ta - re. Re - gi - na coe - li, lae -

gi - na, lae - ta - re, lae - ta - re, re - gi - na. *p* Solo

Re - gi - na

f Tutti

Re - gi - na, lae - ta - re, lae - ta - re, re - gi - na.

p

f Tutti Tutti

Al - le - lu - ja, al - le - lu - ja,

ta - re, lae - ta - re. Al - le - lu - ja, al - le - lu - ja, al -

coe - li, lae - ta - re. *f* Tutti

Al - le - lu - ja, al - le - lu - ja, al -

f Tutti

Al - le - lu - ja, al - le - lu - ja,

9 *p* Solo

al - le - lu - ja, al - le - lu - ja. Qui - a quem me - ru - i - sti, quem me - ru -

- le - lu - ja, - al - le - lu - ja.

- le - lu - ja, - al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja.

9

p

f Tutti

i - sti por - ta - re, *Tutti* al - le - lu - ja,

Tutti al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja,

Tutti al - le - lu - ja,

f *tr* *p*

p Solo

qui - a quem me - ru - i - sti, quem me - ru - i - sti por - ta - re, *Tutti* al - le - lu - ja,

f *Tutti* al - le - lu - ja,

Tutti al - le - lu - ja,

f *tr*

p Solo

al-le-lu - ja, al-le-lu - ja, Solo qui - a quem me.ru - i - sti por.

- le-lu - ja, al-le-lu - ja, qui - a quem me.ru - i - sti, quem me.ru.

- le-lu - ja, al-le-lu - ja, Solo qui - a quem me.ru - i - sti, quem me.ru.

- le-lu - ja, al-le-lu - ja, Solo qui - a quem me.ru - i - sti, quem me.ru.

10 *f* Tutti

ta - re, por - ta - re, al - le-lu - ja,

i - sti por - ta - re, *f* Tutti al-le-lu - ja, al-le-lu -

i - sti por - ta - re, *f* Tutti al-le-lu - ja, al-le-lu -

i - sti por - ta - re, *f* Tutti al-le-lu -

10

al-le-lu - ja, al-le-lu - ja, al-le-lu -

ja, al-le-lu - ja, al-le-lu - ja, al-le-lu -

ja, al-le-lu - ja, al-le-lu - ja, al-le-lu -

ja, al-le-lu - ja, al-le-lu - ja, al-le-lu -

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef. The piano accompaniment is shown in a grand staff at the bottom, with a treble and bass clef. The lyrics are in Latin: 'ja, re-sur-re-xit sic-ut di-xit, re-sur-re-xit sic-ut'. The score includes dynamic markings such as *mf* (mezzo-forte) and *cresc.* (crescendo), and a final *f* (forte) marking. The key signature is one flat (B-flat), and the time signature is 4/4. The page number '10' is visible in the bottom right corner.

[illegible]

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

The image displays a page from a musical score, likely a vocal or instrumental setting of the Gloria in excelsis Deo. The score is written for four voices (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely a harpsichord or organ). The vocal parts are written in a four-part setting, with the lyrics "ra, o - ra pro no - bis, pro no - bis De -" repeated across the staves. The keyboard part is written in a single system, with the right hand playing a complex, flowing melody and the left hand providing a steady, rhythmic accompaniment. The score is in G major, as indicated by the one sharp (F#) in the key signature. The time signature is 4/4. The page is numbered 10 in the bottom right corner.

The image displays a page from a musical score for 'Gloria' by Franz Schubert. The top section contains four vocal staves, each with the instruction 'f Tutti' above the first measure. The lyrics for all staves are: 'um, al-le-lu - - - ja, al - le-lu - - - ja, al-le-lu-ja, al-le-'. The bottom section features a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a forte 'f' dynamic and includes various musical notations such as chords, arpeggios, and melodic lines. The score is written in a single system with three measures.

12

[illegible]

12

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The score begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a series of chords in the right hand and single notes in the left hand. The voice part enters with a melody. The score includes a repeat sign and a first ending. The tempo is marked 'Allegretto'. The score ends with a double bar line.

um, al - le - lu - ja, al - le - lu - ja, al - le - lu -

um, al - le - lu - ja, al - le - lu - ja, al - le - lu -

um, al - le - lu - ja, al - le - lu - ja, al - le - lu -

um, al - le - lu - ja, al - le - lu - ja, al - le - lu -

lu - ja, al - le - lu - ja, al - le - lu - ja,
 - ja, al - le - lu - ja, al - le - lu - ja,
 - ja, al - le - lu - ja, al - le - lu - ja,
 lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

[illegible]

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef. The piano accompaniment is shown in two staves at the bottom, with a grand staff (treble and bass clefs). The lyrics 'lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja' are written below the vocal staves. The piano part features a prominent trill in the right hand, marked with 'tr'. The overall style is characteristic of 19th-century Romantic music, with a focus on melodic beauty and harmonic richness.

al - le - lu - ja, al - - - le - lu - ja, al - le - lu - ja, al - le - lu - ja. _____

al - le - lu - ja, al - - - le - lu - ja, al - le - lu - ja, al - le - lu - ja. _____

al - le - lu - ja, al - - - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja, al - - - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

